



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

bona's *Molinos de Maiz*; but for a school text there is too little of this sort and too much of the austere and difficult.

The editorial work is admirably done. There is no vocabulary, and there is little need for one, since only advanced classes could read the book with profit, but there are notes not only on Clemenceau's text but also on the editor's own spirited French introduction, whose only serious weakness is its over-meaty Section Two. When the sophomore, or even the junior, is informed that "Les pessimistes ne sont pas tous des Hartmann ou des Leopardi," and seeking enlightenment in the notes, is turned away with the cold comfort that Hartmann was a German philosopher who was born in 1842 and died in 1906 and that Leopardi was an Italian poet who flourished somewhat earlier, he has not traveled far toward learning either what all pessimists are, or what they are not. It is true in general that both Clemenceau and his editor have given us text so crammed with allusions that there is need of much more copious notes than the book carries.

Professor Michaud's work is admirably free from errors. The reviewer has found two or three misprints, with a larger number of infelicitous translations in the notes, but there are certainly few first editions on the market, if any, which are freer from blunders. The editor has done a fine piece of work. But we would suggest that when he publishes his revised edition, he play a little more to the gallery.

ROY TEMPLE HOUSE

University of Oklahoma, Norman

POUR PARLER FRANÇAIS. With conversation, Grammar Reviews, Drills, and Composition By LUCIEN FOURNON AND JAS. F. BROUSSARD. VIII+288 pp. New York. D. C. Heath & Co. 1921.

In their preface the authors state that they "have departed from the usual conversation books which so frequently degenerate into dictionaries of everyday phrases." The purpose of the book is "to develop an active vocabulary so that the instructor and the student can converse about things *known to* and *lived by* the student, and not about things he must *imagine*," and "to accomplish their purpose the authors have written a text in the language of the day, replete with *phrases de tous les jours*, proverbs and sayings, anecdotes, and idiomatic expressions in common use. A determined effort was made to avoid the purely literary style and to give the student only the language that he himself could use in informal conversation." "To give the student practice in the use of the correct conversational past tense, the authors have written the text in the *passé indéfini*, not in the *passé défini*."

The book is divided into two parts. Part one sends two students through the usual phases of college life in America. There are lessons dealing with such subjects as: "En route pour le collège," "Le programme d'études," "La partie de Football," "Une Visite," "Invitation chez la famille Martin," "A la campagne," "Vacances de Noel," "Un Bal," "La leçon de littérature," etc. The exercises offer material for both oral and written work. Themes are given for short blackboard résumés or for home compositions.

Part two consists of an edition of Jules Claretie's *Le Pantelon Rouge*, told in the literary style because the authors feel "that the conversational drills would not be complete unless the student were given the practice of turning the language of literature into the informal language."

The text of part one is written largely in the form of dialogue. The point of view is that of the American College student. The two students in question, however, are from Louisiana, and their psychology is rather French than American. The subject matter is interesting, and at times amusing. The style is colloquial, but natural. The text is not overloaded with colloquialisms, though it contains frequent words and phrases which are peculiar to familiar conversational rather than literary style.

The grammar drills are simple, dealing with only one subject in each lesson. Most attention is given to the position of the pronoun objects and to the use of the subjunctive. The partitive use of *de* and the definite article is neglected. One review is devoted to the use of *oui*, *non*, and *si*; and another to the use of *ne* without *pas*. These drills do not constitute a complete grammar review. They are helpful, however, and they possess the great merit of simplicity.

The vocabulary is "conversationally" practical, and not too extensive. The French-English vocabulary lists approximately 3,000 words. It contains a number of colloquialisms listed as "familiar" or "popular." In so far as examined I have found it concise and complete. There is an English-French vocabulary containing about 600 words of every-day speech. This is designed evidently to assist the student in the composition exercises. It may at times prove misleading because of incompleteness. For example, for *that* we find only "ce, cela," and for *some*, "en; (a few) quelques-uns." The student is all too ready to employ *en* on all occasions as a partitive and this encouragement is to be regretted.

A commendable feature of the text is the large number of illustrations dealing with American and French life. There are between forty-five and fifty illustrations. The type is good, and the general appearance of the book is attractive.

In the opinion of the reviewer the authors have succeeded in their attempt to produce an interesting, live, text as a basis for natural conversation between instructor and student—and such a text should prove popular with both student and instructor. To the majority of American students studying French in high school and college, conversation will have little practical value as a medium for the exchange of ideas between themselves and Frenchmen, once they have completed their school course. But the ability to pronounce correctly, and to speak fluently a limited vocabulary of modern colloquial French is of real educational value for every student of the language in that it will help him to approximate the mental attitude of the Frenchman, and thus better understand and appreciate his point of view. And for the realization of this latter aim, especially, such a text as *Pour Parler Français* should give excellent results.

CLAUDE C. SPIKER

West Virginia University

Concerning BRAUNSCHVIG: *NOTRE LITTÉRATURE ETUDIÉE DANS LES TEXTES*. Colin, Paris, 1921. 2 vols. 12frs. each.

Monsieur Braunschvig's recent text-book bids fair to prove as great a success in the United States as in France itself. Several American universities are already using it for their introductory courses to French literature.

In France, before the publication of Mr. Braunschvig's book, *lycée* professors were too often obliged to teach literature proper as they would have taught the history of the Thirty Years War. The student was asked to memorize at home the opinions to be found in such well-known manuals as those of MM. Lanson, Desgranges, or Pellissier, to recite in class and to note down a few additional explanations given by the professor. All teachers endeavoured, it is true, to illustrate this dogmatic side of their teaching with the help of such extracts as were provided by the *Morceaux Choisis* of MM. Desgranges or Cahen, but none of these class-books provided those series of quotations by means of which Mr. Braunschvig succeeds in putting before us the different articles of an author's literary creed in the very words of that author. Consequently, in most cases the student could not judge for himself, and the ministerial instructions of 1902, stating that "l'enseignement de la littérature doit sortir de l'étude des textes," were only partly carried out.

Thanks to Mr. Braunschvig's book, French *lycée* professors are now able to let the facts speak for themselves all the time, and the student is thus assured of acquiring a first-hand knowledge of